POST, What's that to him ?

[Aside,

*CYM** That diamond upon your finger, say, How came it yours ?

IACH. Thou'lt torture me to leave unspoken that Which, to be spoke, would torture thee.

CYM. How! me ?

IACH. I am glad to be constraint to utter that which[9]
Torments me to conceal. By villainy I got this ring ; 'twas Leonatus' jewel:
Whom thou didst banish; and (which more may grieve thee,
As it doth me,) a nobler sir ne'er liv'd
'Twixt sky and ground. Wilt thou hear more, my lord [a] ?

CYM. All that belongs to this.

IACH. That paragon, thy daughter,—
For whom my heart drops blood, and my false spirits Quail to remember[2],—
Give me leave; I faint.

9 — which —] Mr. Ritson (and I perfectly agree with him) is of opinion that this pronoun should be omitted, as in elliptical language, on similar occasions, is often known to have been the case. How injurious this syllable is to the present measure, I think no reader of judgment can fail to perceive. STEEVENS.

If we lay an emphasis on *that,* it will be an hypermetrical line of eleven syllables. There is scarcely a page in Fletcher's plays where this sort of versification is not to be found. ROSWEIX.

1 — Wilt thou HEAR more, my lord ? &c.] The metre will be come perfectly regular if we read :

[ft] 'Twixt sky and ground. Wilt more, my lord?
[fic] *Cym.* All that
" Belongs to this.
" *Jack.* That paragon, thy daughter—."

In elliptical language, such words as—thou hear, are frequently omitted ; but the players, or transcribers, as in former instances, were unsatisfied till the metre was destroyed by the insertion of whatever had been purposely left out. STEEVENS.

2 QUAIL to remember,] To *quail* is to *sink into dejection.* The word is common to many authors. So, in The Three Ladies of